

ABBA®







■ ABBA ABBA

ABBA was first released in Sweden as Polar POLS 262 on April 21, 1975. Recording sessions began in August 1974 and continued until March 1975. The album was recorded at Gler, Metronome and Ljudkopia studios in Stockholm, Sweden.

■ A Genius, who had been used for ABBA's Greatest Hits album in July 1975.

■ The world was listening

Later noted by Carl Magnus Palm

ABBA's third album, simply titled *ABBA*, was the LP that finally and irrevocably established the group as a major force on the international pop music scene. After slowly coming together and learning how to put their talents to best use through the previous two efforts, *Ring Ring* and *Waterloo*, this was where ABBA truly blossomed for the first time.

The album was recorded between August 1974 and March 1975. It was a hectic time for ABBA, who were fresh after a busy promotion schedule following their victory with *Waterloo* in the Eurovision Song Contest. In November 1974, they embarked on a two week tour of Denmark, West Germany and Austria, with Norway, Sweden and Finland following in January.

The ABBA album was born in between these trips, as well as numerous additional assignments: both Frida and Agnetha were recording solo albums, while Björn and Benny were producing records for several other artists signed to the Polar label. The first single off the LP, released as a taster in November 1974,

was *So Long*. The song became a hit in Sweden and West Germany, but most other countries didn't really take the song to their hearts. In some countries, especially Great Britain, ABBA had been branded a "Eurovision one hit wonder" and they were simply not expected to come up with anything worthwhile.

The group next tried their luck with *I Do, I Do, I Do, I Do, I Do*, released just before the album in the Spring of 1975. This single also left the British people pretty cold. But in Australia, where *Waterloo* had already been a sizeable hit, pandemonium broke out.

ABBA had filmed "promo clips" (what we today call videos) for four songs on the album: *I Do, I Do, I Do, I Do, I Do*, *SOS*, *Mamma Mia* and *Bang-A-Boomerang*. These were specifically made for screening in countries where the group needed to do television promotion, but which were located too far away for quick trips. Those four clips, like most of ABBA's videos, were





directed by Lasse Hallström, who was just at the start of his career as a successful movie director in Sweden. Since the mid-1980s he has primarily devoted himself to an international career, and is the man behind movies such as *My Life As A Dog*, *The Cider House Rules* and *Chocolat*. When the films for *I Do, I Do, I Do, I Do, I Do* and *Mamma Mia* were shown on the Australian television show *Countdown*, the nation was caught up in an ABBA fever. *I Do, I Do, I Do, I Do, I Do* spent three weeks at number one, which was impressive enough, but it was then immediately followed by *Mamma Mia*, which occupied the top position for no less than 11 weeks. This was the start of what was to become known as "ABBA-mania" in Australia.

I Do, I Do, I Do, I Do, I Do drew inspiration from the American orchestra leader Billy Vaughn, who'd sprung to fame in the late 1950s with his saxophone-laden music. That kind of music was a prominent part of Björn and Benny's musical heritage, and it was only natural that it should find some kind of expression on an ABBA album.

Depending on where you lived in the world, *SOS* was the third single from the album. For Björn and Benny, who were always very keen to succeed in Great Britain, the song bears especially happy memories. When the single was released in what they called "the home of pop music" in the Autumn of 1975, it became their first major hit since *Waterloo*, 18 months earlier. Many

regard *SOS* as ABBA's first truly classic single, and certainly, no one can doubt its mastery of everything that pop music is supposed to be about. It was catchy, well-arranged and expertly recorded, and Agnetha's pleading lead vocal captured the imagination of a fair number of listeners.

Incidentally, the characteristic guitar and synthesizer riffs that run throughout the song was something that was added at the very last minute, when Björn and Benny were staying back in the recording studio late one night.

The fourth song to be filmed, *Bang-A-Boomerang*, had a long and convoluted history before it ended up on the ABBA album. An early version of the song had been recorded by the group during album sessions. They were not entirely satisfied with the song, however.

When Björn, Benny and Stig were invited to come up with a song for the Swedish selections for the 1975 Eurovision Song Contest, they decided to submit *Bang-A-Boomerang*, but only after parts of it had been rewritten. The song was then given to Polar Music act Svenne & Lotta, who recorded this new version of *Bang-A-Boomerang* and performed it in the Swedish selections. But Svenne & Lotta only finished third, and therefore they didn't go on to the European finals. This meant that song's chances for exposure on an international level were somewhat diminished. ABBA felt it was a shame to let a good recording go

to waste and overdubbed their own vocals on the existing backing track. It was then included on their new album, *Bang-A-Boomerang* never became a major hit anywhere, but there were

Mamma Mia, which restored the group to the number one position on the UK charts. A curious fact about one of ABBA's most familiar songs was that it would never have been released as a

"Mamma Mia was number one for no less than 11 weeks"

many other singles on the album that charted somewhere in the world. For instance, a full year after the album's release, the hunger for anything ABBA-related was so strong in Australia that the record company was able to simply flip the *I Do, I Do, I Do, I Do, I Do* single over and have it chart all over again. The B-side hit, *Rock Me*, reached number four on the chart.

Rock Me was one of two lead vocals for Björn on the album, the other being *Man In The Middle*. Whereas the previous albums had featured the boys' vocals prominently on several tracks, this was the last ABBA album to feature more than one lead vocal by Björn. At one point it looked as if Björn would have three songs on the ABBA album.

A track called *Crazy World*, featuring his lead vocals, was recorded during the sessions, but was ultimately left off the LP. When the group was working on their fourth album, *Arrival*, some more work was made on the track. *Crazy World* was finally released as the B-side of *Money, Money, Money* at the end of 1976. It has been included as a bonus track on this CD.

Perhaps the most well-known hit from the ABBA album was

single if the group's Australian record company at the time, RCA, hadn't demanded it. Added to its formidable Australian success, it also topped the charts in West Germany and Switzerland.

The ABBA album was originally released in Sweden on April 21, 1975, and it became the group's first truly international LP success. It topped the charts in Australia, Sweden, Zimbabwe and Norway, and reached the higher regions in several other countries.

ABBA themselves spent much of the Summer of 1975 touring the Swedish open air folkparks and preparing new material to be recorded. At the beginning of May, they recorded the second bonus selection on this CD. Medley: *Pick A Bale Of Cotton/On Top Of Old Smokey/Midnight Special* was recorded for a West German charity album entitled *Stars Im Zeichen Eines Guten Sterns*, the proceeds of which went to the battle against cancer. This recording remains the only ABBA release of material not written by any of the group members, and was subsequently used for the B-side of their 1978 *Summer Night City* single. ■

ABBA posing in the photo studio in front of their famous costumes.





01 Mamma Mia

By Andrew Lloyd Webber
Lyrics by Benny Andersson & Björn Ulvén

I've been cheated by you once, don't know when
So I made up my mind it must come to an end
Till at the time will even say
Don't know how but I suddenly have control
There's a fire within my soul
Just one look and I can hear a bell ring



Blue since the day we parted
Why, why did I ever let you go
Mamma mia, here I go again
My, my I could never let you go
I've been angry and sad about things that you do
I can't count all the times
Till I've told you we're through
And when you go when you slam the door
Think you know that you won't be away too long
You know that I'm not that strong
Just one look and I can hear a bell ring
That music look and I forget everything
Mamma mia, here I go again
My, my how can I forget you
Mamma mia, does it show again
My, my just how much I've missed you
Yes, I've been disappointed



Blue since the day we parted
Why, why did I ever let you go
Mamma mia, here I go again
My, my I could never let you go
I've been angry and sad about things that you do
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Mamma mia, does it show again
My, my just how much I've missed you
Yes, I've been disappointed

02 Hey, Hey Helen

By Andrew Lloyd Webber

Lyrics by Benny Andersson & Björn Ulvén

So all that you're here
And the price you pay
To become a woman of taste
Is it worth the pain to see the children cry
Does it hurt when they ask for daddy
Hey, hey Helen
Can you live on your own
Hey, hey Helen
Can you make it alone
Yes you can
So you're free at last
And beginning to forget the past

Does it make you sad
When you think about the life you had
But you're right, you had to take a second chance
So you fight to find your freedom
Hey, hey Helen
Can you live on your own
Hey, hey Helen

Hey, hey Helen, hey, hey Helen
What's the matter with you
Hey, hey Helen, hey, hey Helen
Can't you know what to do
Yes you do
Ahah, yes you do, yes you do
Ahah, yes you do, yes you do
Hey, hey Helen

Hey, hey Helen
Can you make it alone
Hey, hey Helen, hey, hey Helen
What's the matter with you
Hey, hey Helen, hey, hey Helen
Can't you know what to do
Yes you do
Ahah, yes you do, yes you do
Ahah, yes you do, yes you do
Hey, hey Helen
Can you live on your own
Hey, hey Helen
Can you make it alone
Yes you can
So you're free at last
And beginning to forget the past

03 Tropical Loveland

By Andrew Lloyd Webber
Lyrics by Benny Andersson & Björn Ulvén

Come to my Loveland, wander along
Beautiful gardens full of flowers and songs





It was in the summer, by a lake and land
when he discovered that you were his only friend
his grasp of reality and the way it was
his grasp of reality and the way it was

It is a kind of happiness
I suppose that is with you

Maybe that's why

In my tropical landscape

every day is beautiful, beautiful and
it is with me during in the shade of a tree
you are the only one who can
help me when I am alone, when I am alone
And later my hand is where you are sitting
his hands that my presence can bring

I suppose that is with you
I do not see him

Maybe that's why

It is a kind of happiness
I suppose that is with you

I suppose that is with you
I do not see him

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Maybe that's why
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I do not see him

In my tropical landscape

every day is beautiful, beautiful and
it is with me during in the shade of a tree
you are the only one who can
help me when I am alone, when I am alone
And later my hand is where you are sitting
his hands that my presence can bring

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Maybe that's why
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I suppose that is with you
I do not see him

Maybe that's why
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Man in the middle the middle the middle
In the middle

But you see that man made a big mistake

Even though he's got all his servants

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

And the monkey too all that he can speak

He can say the most stupid thing

But he can't say an honest word

♪ And he's the man in the middle, never seen and hidden

And he's a wonder in a crowd

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

And the king of lions you shouldn't mess

Cause he's the man in the middle

Never the way to glory

He's never satisfied by his appearance

And with the lion, cause he wants to be

Man in the middle the middle the middle

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

06 Bang-A-Boomerang

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Reemusic.com Song's All

Making somebody happy is a question of give and take

We can learn how to share if we come on

Are yourself a boy or

I play whole and every little touch

Don't you know that they make so much

♪ And I want to get so tender

Always will return to sender

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

In Bang, a Boomerang Boomerang

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

And I'm King if you let me

♪ And in a time you hurtle hurtle hurtle

It's going easy, then you'll learn

You'll get love in return

To bang, a boomerang boomerang is love

A boomerang boomerang is love

Love is always where

And you can look for it anywhere

When you feel that you've found it

My advice is to take good care

Never use it as a spring toy

Never even be such a fool

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

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07 I Do, I Do, I Do, I Do, I Do

© Anderson's, Anderson B. Brown
Reemusic.com Song's All

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Make your choice but believe me

I love you

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♪ Can't conceal it, don't you see, can't you feel it

Can't you see

♪ Oh, I do, I do, I do, I do

Oh, I've been dreaming through my lonely part

♪ You just made it, I found you at last

So come on, now let's try it, love you, can't deny it

Now it's true

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Oh, my heart feelings between you and me

♪ We can't make it but just wait and see

So come on now let's try it, I love you, can't deny it

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

So love me or leave me

Make your choice but believe me

I love you

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♪ Can't conceal it, don't you see, can't you feel it

Can't you see

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

08 Rock Me

© Anderson's, Anderson B. Brown
Reemusic.com Song's All

Rock me give me that rock man

Rock me show me that rock man

Tell me you can do things

♪ And I can't get enough of it

Rock me give me that feeling

Roll me rocking and feeling
 Baby, so don't stop doing it, don't stop doing it, now
 (don't stop the rocking, don't stop the rocking,
 I said don't stop the rocking)
 Wanna be warm in my baby's arms
 Gonna be gonna be
 Free and gentle if you want me to
 And as long as I'm in love with you
 Yours for ever, truly, that's what
 Wanna be wanna be wanna be, yeah
 Rock me, give me that kick now
 Rock me, give me that kick now
 Roll me, you can do magic
 Baby, and I can't get enough of it
 Rock me, give me that feeling
 Roll me, rocking and seeing
 Baby, so don't stop doing it, don't stop doing it now
 (don't stop the rocking, don't stop the rocking,
 I said don't stop the rocking)
 Wanna be wanna be with the one that love me love
 Gonna be gonna be
 When you baby every single night
 Can catch you time to rock all night
 Wanna be wanna be wanna be, yeah
 Rock me, give me that kick now
 Rock me, throw me that kick now
 Roll me, you can do magic
 Baby, and I can't get enough of it
 Rock me, give me that feeling
 Roll me, rocking and feeling
 Baby, so don't stop doing it, don't stop doing it
 Rock me, rock me, give me that kick now

Roll me (roll me), throw me that kick now
 Baby, so don't stop doing it, don't stop doing it
 Rock me (rock me), give me that feeling
 Roll me (roll me), rocking and feeling
 Baby, so don't stop doing it, don't stop doing it

09 intermezzo No. 1

Featuring Benny Andersson Instrumental
 © ABBA Music AB
 Universal/Union Songs AB

10 I've Been Waiting For You

© Andersson/S. Andersson/H. Jönson
 Universal/Union Songs AB

I've been in love before
 thought would no more
 Manage to be the rising
 still, strange as it seems to be
 You brought it back to me
 That old feeling
 don't know what you do
 I wish you could release me
 think you'll be able to
 And you ease me
 You thrill me, you delight me
 You please me, you excite me
 You're something I'd been pleading for
 I love you, adore you
 I lay my life before you
 I'll have you want me more and more

And finally it seems my lonely days are through
 I've been waiting for you
 I'm gonna make you mine
 You're gonna feel so fine
 I'll never want to leave me
 I feel you being in me
 someday you will give
 Please, believe me
 You thrill me, you delight me
 You please me, you excite me
 You're something I'd been pleading for
 I love you, adore you
 I lay my life before you
 I'll have you want me more and more
 And finally it seems my lonely days are through
 I've been waiting for you
 Oh, I've been waiting for you

So Long

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 Universal/Union Songs AB

You think you're gonna thank me better
 with your ivory car
 But I can tell you all your tricks ain't gonna get you far
 they say that money's got a magic touch
 but not to me, it doesn't mean that much
 You won't love me tonight
 All right, all right, all right, all right
 So long, see you honey
 You ain't buy me with your money
 Baby, Daisy, they may be crazy
 but I'll never let you go!



Crazy World



I could hardly believe my eyes
 When I saw the guy closing your front eyes
 Had a feeling of emptiness
 Like I've never had before
 And I close my eyes
 Will you leave me, girl
 And I realize
 It's a crazy world
 As he disappeared in his car
 I was shocked and I didn't know what to do
 Everything I had ever dreamed
 Everything in my life's a part of you
 And I just couldn't move my feet
 So I stare on the pavement as you came out
 You acted as you didn't know
 What it was all about
 And I close my eyes
 Will you leave me, girl
 And I realize
 It's a crazy world
 Baby, how could you do it
 You just told me lies
 Had you been behind my back with other guys
 Baby how could you tell me
 There was only me
 I was stupid to believe you
 I was blind but now I see
 Then you smiled and you took my hand
 There is something, you said, that you may not know
 There's a couple of men in my life,
 And one of them is my brother Joe
 He's been gone for a long long time
 But he's back and I think he's gonna stay

You'll be seeing a lot of her
 He's so nice in every way
 And I close my eyes
 Never leave me, girl
 And I realize
 It's a crazy world
 So I close my eyes
 Never leave me, girl
 Then I realize
 It's a crazy world

13 Medley: Pick A Bale Of Cotton/On Top Of Old Smokey/Midnight Special

Prod. by J. Anderson/B. Johnson
 Universal/Union Songs All

Gonna jump down, spin around, pick a bale of cotton
 Gonna jump down, spin around, pick a bale a day
 Gonna jump down, spin around, pick a bale of cotton
 Gonna jump down, spin around, pick a bale a day
 Oh lordy, pick a bale of cotton
 Oh lordy, pick a bale a day
 Oh lordy, pick a bale of cotton
 Oh lordy, pick a bale a day
 Oh lordy, pick a bale a day
 I said me and my buddy gonna pick a bale of cotton
 Now we and my buddy gonna pick a bale a day
 I said me and my buddy gonna pick a bale of cotton
 Now we and my buddy gonna pick a bale a day
 Oh lordy, pick a bale of cotton
 Oh lordy, pick a bale a day
 Oh lordy, pick a bale of cotton
 Oh lordy, pick a bale a day
 On top of old Smokey all covered with smoke

I find my true love by starting so slow
 For courtin's a pleasure, and partin' is cruel
 And a brokenhearted lover is worse than a thief
 On top of old Smokey all covered with smoke
 I lost my true love by starting so slow
 Well, you wake up in the morning
 Hear the ding-dong ring
 You go marchin' to the table
 See the same old thing
 See the fork on the table
 Fishin' in your pan
 If you say a thing about it
 You're in trouble with the man
 Let the midnight special
 Shine a light on me
 Let the midnight special
 Shine it's everlovin' light on me
 If you ever go to Houston
 Well you'd better act right
 And you'd better not gamble
 And you'd better not fight
 For the sheriff will arrest you
 And he'll take you down
 And before you understand it
 You are prison-bound
 Let the midnight special
 Shine a light on me
 Let the midnight special
 Shine it's everlovin' light on me for me, on me
 Let the midnight special
 Shine a light on me
 Let the midnight special
 Shine it's everlovin' light on me for me, on me

AFISA captured off guard at a photo session

Credits

Musicians: Guitars: Jerne Schultze, Finn Spång, Björn Olsson, Lars Wollander. Bass: Rutger Gunnarsson, Mike Wilson. Drums: Ole Brundet, Roger Palm. Piano, clavichord and synthesizer: Benny Andersson. Trumpet: So Long: Bruno Gennaro. Tenor Sax Man in The Middle: Ulf Andersson. Alto Sax I Do, I Do, I Do, I Do, I Do, I Do: Ulf Andersson. String arrangement: Mamma Mia: Sven-Olof Walldoff, *Intensitas No. 1* and *Crazy World*: Björn Jönvall/Lindh. Horn arrangement: *Intensitas No. 1*: Björn Jönvall/Lindh. Tenor Sax arrangement: *Man in The Middle*: Björn Jönvall/Lindh.

Produced and arranged by Björn Olsson and Benny Andersson. Recorded at Glevstudio, Stockholm and Metronome Studio, Stockholm 1974-1975. Mixed at Metronome Studio. Engineered by Michael B. Tretow.

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